

INFORME CESEM 2021

A quien pueda interesar

Al igual que he dicho en otros informes previos, no cabe sino felicitar al conjunto de profesionales de la musicología, y por extensión de la música que constituyen CESEM por su intensa capacidad de trabajo y magnífica labor en el desarrollo de todos los cauces de la especialidad, desde los artículos en las revistas más especializadas hasta la tutoría de aquellos estudiantes que deseen seguir los pasos de sus mentores.

En lo que concierne a la Música Antigua, de especial relieve en el último año, en parte sumido aún en la crisis de la pandemia, ha sido la capacidad de organizar la edición 49 del MedRen en Lisboa, un acontecimiento internacional que reúne a destacados profesionales y que marca el pulso de la especialidad sobre todo en lo que se refiere a las nuevas generaciones. Asimismo la edición de un volumen colectivo sobre la polifonía ibérica de hacia 1500, dentro de la serie sobre estudios hispanos de música antigua de la editorial Reichenberger, y el establecimiento de las bases de un proyecto destinado a recopilar y estudiar todo tipo de fragmentos musicales de entre los siglos XII-XVII, de fuente directa o indirectamente portuguesa.

En función de su productividad, los profesionales más activos siguen siendo João Pedro d'Alvarenga, Manuel Pedro Ferreira y Andrew Woolley, entre otros.

A falta de alternativas, y desde mi punto de vista, el patrocinio de CESEM con recursos públicos o privados sigue siendo crucial para el desarrollo de la musicología en Portugal. Al mismo tiempo un modelo a seguir, el de CESEM, en otros contextos ibéricos.

Maricarmen Gómez Muntané
Prof. Emérito
Universitat Autònoma de Barcelona

Maricarm
en Gómez

Firmado
digitalmente por
Maricarmen Gómez
Fecha: 2023.04.10
13:26:50 +02'00'

Nils Holger Petersen, PhD,

Associate Professor of Church History emeritus, composer (member of Danish Composers' Society)
Editor for Music, *Encyclopedia of the Bible and its Reception* (De Gruyter, Berlin-Boston).

Dept. of Church History, University of Copenhagen

To Professor Manuel Pedro Ferreira

Chairman of CESEM, Lisboa, Portugal

Evaluation of the CESEM annual report for 2021

The CESEM consists of 5 research groups, 1. Early Music Studies, 2. Music in the Modern Period, 3. Contemporary Music, 4. Critical Theory and Communication, and 5. Education and Human Development.

The 2021 annual report contains a brief overall report on CESEM's activities in 2021, naturally focussing on how the impact of the pandemic had been overcome to a large extent in 2021, although, naturally, many activities had to be done online, including many participations in international as well as national conferences. The overall report emphasizes as one of the main events of the year, the 49th Medieval and Renaissance International Music Conference – MedRen Lisbon 2021, which took place with 170 participants (some, unsurprisingly, online). The annual MedRen conference is a major international event for scholars working in the Medieval and Renaissance Musicology. This international event has contributed to international knowledge of the CESEM and its work.

The report points to the growth in publications in peer reviewed journals, international book publications as well as in national publications. The graphs on p. 2 of the report show how participation in conferences had a low point in 2020, naturally because of the pandemic, but have already in 2021 come back to approx. the same level as before the pandemic. It is impressive to see how the level of publications in all the various categories, including those in international peer reviewed journals and books have constantly been increasing, regardless of the pandemic. The report also mentions newly funded projects, and it is also clear from the graphs that although the total funding in the years leading up to 2020 had been decreasing, the total funding in 2021 has gone up considerably again. All this points to a generally very successful achievement of the CESEM in 2021.

Also the overall Output Indicators for 2021 (p. 3 in the report) is interesting. Not least, again, the figures for publications in international peer reviewed journals and books are impressive. Quantity in publications, especially those in international contexts reveal quite about the ambitions and the success of the project as a whole. Small variations will necessarily occur from year to year, publication in the humanistic fields often being a slow and complex process. Thus statistics, while helpful, must always be followed up, partly by

looking at the individual journals and the individual publishers with which articles have been published, and partly, of course, in the end, by reading and evaluating the contents of individual publications. I have a good impression of the general standard of the publications of the CESEM, among the publications numerous are in well-renowned journals and publishing houses, the latter including for instance top publishers as e.g. the Cambridge and Oxford University Press.

I was very glad to read about the new initiative of the CESEM to start the Permanent Symposium, a twice-monthly forum of presentations and discussions by CESEM members across the five research groups. Starting as an online forum, it has since been made into a mixed in person-online format. This is a very fruitful idea and I look forward to hearing more about how this, as intended, has helped to counteract the difficulties in internal communication during the pandemic. Regardless of the pandemic, it seems to be a very good idea to keep up general internal communication and academic discussion across the very different thematics of the five strands of the CESEM.

The annual report is divided in 5 detailed reports from the five research groups with overall summaries of activities for each group in 2016. These all confirm the impressions from the overall information on the first pages of the report, filling in the detailed information that necessarily is lost in the statistical nature of the overall graphs and figures. Altogether, the five sub-reports give a great overview of publications, workshops and other academic activities including supervision and other academic services provided, as well as practical artistic activities such concerts, compositions, and, finally, outreach activities. Activities have altogether remained at a high level everywhere.

Altogether, CESEM appears to function at a high, even excellent level. It is impressive how well CESEM has come through the pandemic and has been able to regain a high level of academic activity throughout the year, including hosting a major international conference.

Copenhagen 19 April 2021

Nils Holger Petersen



Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2021

The speedy recovery in levels of research activity and output - at least in many areas - following the challenges posed by the pandemic, reported here, was impressive. A significant number of the prominent research projects are in my own field, and represent collaborative work of considerable value. The addition of a great many new sources (and the associated inventories) to the Portuguese Early Music Database is very welcome: PEM is a resource of great musicological significance, nationally and internationally, and one of its particular strengths is its coverage of both chant and polyphony, facilitating research which involves each of these and the musical, textual, and ritual connections between them. This year's activity at CESEM also included important activity and output in relation to two major early-music research projects. The publication by Reichenberger of *The Anatomy of Iberian Polyphony around 1500* represents the culmination of an extended research enterprise which was highly collaborative, attracted significant international attention and input, and made some substantial advances in understanding of the relevant Iberian repertoire. The year's work of the Early Music Studies Research Group also included the initiation of an important project in the field of fragmentology, again making significant use of PEM, and involving work both on chant fragments and on the reconstruction of fragmentary polyphonic repertory, particularly in the Coimbra sources. The international profile of CESEM and its work in the field of early music was enhanced through the hosting of the Medieval and Renaissance Music Conference in 2020. The outputs listed demonstrate the strength in depth of this research group of CESEM.

More broadly, the research outputs of CESEM from this year attained impressive levels, comparable to the pre-pandemic figures (which had themselves witnessed rather rapid growth during the previous years). The same can be said of funding bids. With regard to the Music in the Modern Period Research Group, it is good to witness the very substantial work being undertaken on the musical sources in Vila Viçosa. Finally, it was impressive and encouraging in the global circumstances of the pandemic that year that the number of performances and other creative outputs involving members of this group and the Contemporary Music Group was so substantial.

Owen Rees

John Sloboda, OBE, FBA

Research Professor, Guildhall School of Music & Drama, London, UK
Emeritus Professor of Psychology, Keele University Staffordshire, UK

To Professor Manuel Pedro Ferreira
Chairman of CESEM, Lisboa, Portugal
Evaluation of the CESEM annual report for 2021

The CESEM consists of 5 research groups, 1. Early Music Studies, 2. Music in the Modern Period, 3. Contemporary Music, 4. Critical Theory and Communication, and 5. Education and Human Development.

As a qualified psychologist, rather than a musicologist, I take a particularly close interest in the activities of research group 5. Education and Human Development. It is a distinctive and commendable feature of CESEM that it contains such a breadth of scholarship within a unified body of researchers, under a unified management structure.

From a superficial point of view it could be asserted that a group focused on behavioural aspects of childrens' musical development would sit more comfortably within a social science faculty or department. However a close examination of the content of the work of this group reveals strong musicological and artistic focus which fully justifies its inclusion in a Centre led by musicians and musicologists, contributing in a unique way to the study of music and musical engagement as both a biologically enabled and a socially and culturally inflected phenomenon.

The musicological sensitivity of the work of this group is well illustrated by one of the many peer-refereed publications from this that have appeared in high-ranking international journals. For instance, in 2021, Carvalho *et al* published a paper in the leading disciplinary journal *Psychology of Music* in which they examined infant vocalisations during maternal humming. The mother-infant dyad is critical in the genesis of musicality at the earliest stages of life, and this innovative study shows that infant vocalisations are temporally attuned to structures in the mothers' humming. This was demonstrated through detailed structural analysis of the musical productions of the mothers. A secondary aspect of the study shed light on the prevalence of, and transmission of, traditional Portuguese lullabies through mother-infant transmission.

The group is also highly active on the artistic front, but with particular relevance to musical activities which are designed for, or involve, children. The outputs from 2021 contain many compositions, performances, and community engagement projects, which mean that the knowledge gained by this group is not shared only within academia, but in a very real way with the wider public, including beyond the traditional "elite" classical concert audience. There is strong involvement, both at the level of artistic direction, but also creative performance, in the unique *Companhia de Musica Teatral* specialising in music created for and with children, including very young children. Members of the group also contribute to wider social and political landscape in innovative ways, including through installations in public places, street performances and audio-walks, as well as training and development initiatives for those working on a musical level with young children.

The group was responsible for one of 5 successfully completed doctoral theses from CESEM in 2021, and in general, maintains a level of productivity and output which equals, and in some cases, exceeds, other groups. It was not easy to see how many doctoral students are enrolled in CESEM as a whole, and a suggestion for future years is that the number of doctoral students enrolled but not completed is also given for each group. The impressive level of activity across all parts of CESEM indicates that it provides the ideal context for a lively and substantial doctoral community.

London April 19th 2021



John Anthony Sloboda.